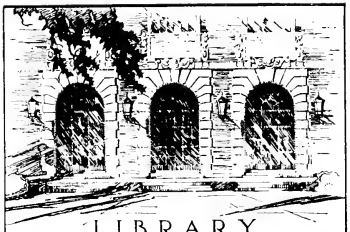

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LIBRARY

THE

STUDENT'S GUIDE TO THE SCHOOL

OF

"LITTERÆ FICTITIÆ,"

COMMONLY CALLED NOVEL-LITERATURE:

CONTAINING

I. THE STATUTE.
II. THE VOTE OF CONGREGATION.
III. THE NOTICE ISSUED BY THE EXAMINERS.
IV. A COMPLETE LIST OF BOOKS.
V. EXAMINATION QUESTIONS.

Λόγων ·· διττὸν εἶδος, τὸ μὲν ἀληθὲς, ψεῦδος δ' ἕτερον· παιδευτέον δ' ἐν ἀμφοτέροις, πρότερον δ' ἐν τοῖς ψευδέσιν. ··· Πρῶτον δὴ ἐπιστατητέον τοῖς μυθοποιοῖς· καὶ ὅν μὲν ἂν καλὸν ποιήσωσιν, ἐγκριτέον· ὃν δ' ἂν μὴ, ἀποκριτέον.—PLAT. REP. II.

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SECOND EDITION.

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1855.

*** *The Profits will be appropriated to the Patriotic Fund.*

TIT. M. SEC. I.

DE SCHOLÂ LITTERARUM FICTITIARUM INSTITUENDÂ.

QVVM plurimùm Academiæ et studiorum bonorum intersit, quamplurimas in hac Universitate patere ad honores capessendos vias; et quum planissimè constet, deesse adhuc in his præsentibus Scholis aliquid quod Juventutis ingenuæ animos ad discendum et legendum sponte sollicitet; quippe qui ab *aridis* istis, ut aiunt, scriptoribus, qui de Mentali et Morali Philosophiâ, de Physicâ Scientiâ, de Historiâ tantam librorum molem conscripserunt, naturaliter aversentur, et *Imaginationis* pabulum avidissimè conquirant;—quumque insuper appareat, per cultum hujus facultatis optimè evitari posse illud *Scepticismi sive Infidelitatis* periculum, cui Scientiarum supradictarum studiosi semper fuere obnoxii—id quod Kantii, Laplacii, Gibbonii exempla abundè testantur; quumque perutile sit, in his perturbatis Academiæ temporibus, in iis studiis præcipuè immorari, quæ Juvenum animos quam longissimè a controversiis inter *Orthodoxos et Dissentientes* mox orituris distineant; et quum liberalibus hujusce sæculi et loci sententiis consentaneum sit, ejusmodi litteras in hâc Universitate omni modo fovere atque excolere, quæ non *Viris* tantùm, sicut antea, sed *Fœminis* quoque, principia, quæ vocant, *Bloomeriana* professis, viam honoris inter nos capessendi aperiant; et quum denique melius sit, eos libros legendos ultro proponere, quos Juventus nihilominus lectura esset, etiam si ab iisdem legendis omnino prohiberetur;

DECREVIT Academia, ut sit ab hoc tempore usque in perpetuum *Schola Litterarum Fictitiarum* in hâc Universitate;

ità ut bis in unoquoque anno Examinatio habeatur in iis libris qui vulgò "*Novellæ*" nuncupantur ; utque omnia, quæ ad Examinatores nominandos, ad Gradum conferendum, ad Honores capessendos, cæteraque ejusmodi pertinent, quam proximè ad normam existentium et supradictarum Scholarum dirigantur atque instituantur; utque Schedula Librorum, qui præcipuè commendandi sint iis, qui nomina sua ad subeundum examen profiteri velint, palam proponatur, et quàm citissimè publici juris fiat.

Postrid : Kal. Græc :

Document No. 2.) (Copy.)

DECRETUM VENERABILIS DOMÛS CONGREGATIONIS IN VNIV: OXON:

QVVM visum sit Academiæ *Scholam Litterarum Fictitiarum* instituere, atque Examinatores in eandem statim nominandos jubere ; Placuit Venerabili huic Congregationi, cum pleno assensu Vice-Cancellarii, Sex Magistrorum in Artibus, et duorum Bedellorum, Viros Egregios, quorum nomina infra ascribuntur, in officium supradictum nominare et constituere.

(Sigillvm)

Nomina : E. T. SPIERS, e Vico Alto.
T. HARRIS, e Vico Lato.
J. PLOWMAN, e Vico S. Ald.

Datum. Oxon :
apud Bibliothecam Circumambientem, sive Circulatoriam,
die medio Hebdomadæ proximè insequentis.

DOCUMENT No. 3.) (COPY.)

NOTICE.

WE, the undersigned, Examiners in the New School of "*Litteræ Fictitiæ*" in the University of Oxford, hereby give notice that in compliance with TIT. M. SEC. I. there is this day issued a "Schedula Librorum," or List of the Authors to be prepared, to which the attention of those intending to graduate in this School is directed: and to which a specimen Set of Examination Papers has been appended for the convenience of Students.

The Names and Lists of Books for the forthcoming Examinations will be received by us at our respective residences—that is to say, at High Street, Broad Street, or St. Aldate's, on the *Twenty-ninth day* of February, 1855. None will be admitted before or after that date.

(Signed) E. T. SPIERS.
T. HARRIS.
J. PLOWMAN.

SCHEDULA LIBRORUM IN SCHOL. LITT. FICT. PRÆCIPUE LEGENDORUM,

AUCTORITATE EXAMINATORUM EVULGATA.

VIVA VOCE.—All Students alike will be expected to pass a *vivâ voce* examination in THE PILGRIM'S PROGRESS, and ADAMS'S ALLEGORIES (Distant Hills, &c.). Members of Non-conformist Halls, however, on producing a certificate of the *tenderness of their consciences* from their *Theological adviser*, will be permitted to substitute for the latter any tales of equal length of Mrs. Hannah More.

(A)—PASSMEN'S BOOKS.

I. Goldsmith. Vicar of Wakefield.

II. Walter Scott. Any one of the Earlier Novels of average length. [N.B. The Bride of Lammermoor and Black Dwarf will be considered equivalent to one Book.]

III. Dickens. Pickwick Papers.

IV. Any two Novels of Fenimore Cooper or Capt. Marryat.—[N.B. Some acquaintance with the first principles of Navigation will be expected. Art: "*Navigation*," Ency: Brit: is recommended as suitable for this purpose.]

or, Any two Novels of Charles Lever; including a general acquaintance with the "Army List, 1854."

Composition. Passages will be proposed (1) from the above books, to be rendered into the style of some eminent English Classic; (2) from such Classic, to be rendered into the style of some part or parts of the Authors tendered for Examination.

(B)—CLASSMEN'S BOOKS.

I. AUTHORS REQUIRED OF ALL:

(1) Goldsmith. Vicar of Wakefield—together with the Narrative Parts of the Citizen of the World.

(2) Walter Scott. *Minimum.* Tales of My Landlord, with Glossary, &c. Candidates for the *Highest Honours* may offer in addition *any* or *all* of the remainder; the later ones, however, are not recommended.

(3) Dickens. *Minimum.* Four of the longer Novels, of which Pickwick to be one. Chuzzlewit, Copperfield, and Nickleby are specially recommended. Candidates for the *Highest Honours* may offer in addition *any* or *all* of the remaining Novels of this author.

N.B. Great weight will be attached to this author in the Examination.

Chapters I.—IV. of Humphrey's Clock will be considered to form part of Pickwick for those who offer the Minimum.

(4) THACKERAY. Any three Novels, of which Vanity Fair to be one.

II. CLASSICAL DIVISION:

(1) GIL BLAS.
(2) DON QUIXOTE. } English Translations may be used.

*(3) STERNE. Tristram Shandy, and Sentimental Journey.

*(4) FIELDING. Tom Jones, Amelia, Joseph Andrews.

*(5) SMOLLETT. Roderick Random, Peregrine Pickle.

(6) RICHARDSON. Clarissa Harlowe, Grandison, with Pamela, Part I.

III. MODERN DIVISION:

(1) AUSTEN. *Minimum*, Three Novels (Persuasion and Northanger Abbey to reckon as one); for the *Highest Honours*, all will be expected.

(2) EDGEWORTH. Any two of the longer Novels: "Patronage" and "Helen" are recommended.

(3) D'ARBLAY. Evelina, Cecilia.

(4) CURRER BELL. Jane Eyre, Shirley, Villette.

(5) BEECHER STOWE. Uncle Tom.—[The Student will be expected to illustrate this work by reference to *Sam Slick* in points connected with (1) Niggers, (2) Yankee Dialects, &c.]

(6) BULWER. *Minimum*, Three (to include My Novel). All, if offered, considered equivalent to two Books.

(7) ANONYMOUS. Mary Barton, Ruth.

(8) ANONYMOUS. Heir of Redclyffe, Heartsease.

* Expurgated Editions *only* to be used.

PASSMEN.

I.—GOLDSMITH (*VICAR OF WAKEFIELD*).

1. Give a brief life—
   (1) Of Doctor Primrose,
   (2) Of the Vicar of Wakefield;
   And prove that they were not, as commonly supposed, one and the same person.

2. Who was Moses, and who gave him that name?

3. Describe the dress of Moses when he went to the Fair, and estimate its cost.

4. Trace the history of Wakefield from the reign of King John to that of Henry VII.; and distinguish
   (1) Civil administration.
   (2) Ecclesiastical government.
   (3) Foreign affairs.

5. Give an analysis of the Vicar's sermon in the Jail, and determine whether it was preached extempore, or from a MS.

6. What is "A Monogamist"? Trace the progress of Monogamist principles from the death of Mohammed to the birth of the Vicar of Wakefield.

7. "Anarchon kai ateleutaion to pan."
   In what language is this sentence supposed to be written? Give the interpretation proposed by Major Rawlinson, D.C.L.

8. Mention any instances in which little Billy seems to have manifested a wisdom beyond his years.

9. What was the price of a goose at the Fair which was attended by Master Moses Primrose?

10. Compare the character of the Vicar of Wakefield with that of the Vicar of Bray. For what are they severally remarkable?

11. State briefly the genealogy of Ball and the foal respectively. Has the breed of horses been improved in England since the time of Goldsmith?

12. Enumerate the occasions on which Mr. Burchell was known to utter the word "fudge"; and state in each case whether the use of the offensive term was justifiable.

13. Who was the distinguished nobleman referred to by Lady Blarney? Trace his political career from the Congress of Vienna to the passing of the Reform Bill.

14. How far is it probable that the ballad of "Edwin and Angelina" is founded upon an episode in the pre-historical life of Dr. and Mrs. Primrose?

15. "The artist wh painted the family picture."
Examine the prevailing opinion that this individual was Sir Joshua Reynolds in disguise.

16. Draw a map of Europe, showing the exact position of the public in which Dr. Primrose discovered his lost Olivia.

II.—SCOTT *(GUY MANNERING).*

1. Give a brief life of your author, distinguishing the following periods:—

(1) From Richard I.—Edward IV.
(2) —— Elizabeth—Charles II.
(3) —— William III.—George III.

2. Guy Mannering is stated by Scott to have been a member of the University of Oxford. When did he take his degree; and what grounds exist for supposing that his excursion into Scotland was of the nature of a *rustication?*

Refer specially to Guy Mannering's own confession that he had "climbed Skiddaw, and shot grouse on Scawfell."

3. What Greek Lexicon did Dominie Sampson use? Describe his career at the University of Glasgow; and explain the circumstances which prevented his taking an *ad eundem* at Oxford.

4. What proof is derivable from the early history of Mr. Guy Mannering that the science of *Astrology* was energetically cultivated at Oxford, and as energetically repudiated at Glasgow?

5. Give instances from Guy Mannering of the true *sportsmanlike* spirit which characterizes the author; and shew by the general tone of such instances how far an appreciation of the *beauties of nature* is a necessary element in the sportsman's character.

6. Describe a Scotch *laird*; and compare the domestic and other experiences of the Laird of Ellangowan with those of the "Laird o'Cockpen."

7. Give some account of Mr. Dandie Dinmont's dog-kennel; stating any reasons that may suggest themselves for the limited number of names by which his terriers were distinguished: and examine the method of training adopted by Mr. Dinmont by "entering" his dogs "first wi' rottens—then wi' stots and weasels, and then wi' the tods and brocs."

8. Explain the connection between Meg Merrilies and the fortunes of Henry Bertram, Esq.; give some account of that lady's habits; and state especially how far the use of *tobacco*, as a stimulus, may have been necessitated in her case by the painful experiences of her life.

9. How far may Miss Julia Mannering's letters be regarded as fair specimens of "young lady" correspondence? Estimate (approximately) the number of stamps which each of these missives would require, the labour of the postman employed in their conveyance, and the general effect which they were calculated to produce on the nervous system of Mr. Rowland Hill. Illustrate by any such *original* correspondence in your own possession.

10. Describe the funeral of Mrs. Margaret Bertram, and the subsequent search after the will.

Give a brief analysis of the Trust-deed eventually discovered and distinguish the effects of its recital upon the several parties present.

11. Discuss the importance of the East Indies,

(1) To the British Empire.

(2) To the development of the plot in Guy Mannering: and state how far the production of an aged party with an electro-plated liver, and an orientally discoloured visage may be regarded as the "deus ex machinâ" of novelists in general, and of Sir W. Scott in particular.

12. Who was Ram Jolli Bundleman?

13. "I will reform your education upward from the true knowledge of English grammar, even to that of the Hebrew or Chaldaic tongues." *Dom. Sampson.*

Examine this ascending scale of education, supplying the intermediate steps; and determine how far the whole series may be summed in the Dominie's favourite exclamation "PRODIGIOUS."

14. "Poz hagel blitzen and donner."

Give specimens of the peculiar idiom patronized by Mr. Dirk Hatteraick; and discuss

(1) The cosmopolitan *indifference,*

(2) The accomodating *politeness* of that gentleman, as exhibited in the following dialogue:—

"'Aye—carry him to Flushing' said the Captain, 'or to America?'

'Aye, aye, my friend,'

'Or to Jericho?'

'Pshaw, wherever you have a mind'

'Aye—or pitch him overboard?'"

15. Explain—

"Whaap" "wessel," "clecking time's aye canty time," "a hantle bogles," "wag his pow in a pulpit," "pair o'cleeks."

III.—PICKWICK.

1. Give some account of the game of cricket as played in the West Indies: and describe an imaginary match between any number of blacks (including Quanko Samba) and an eleven, including Lillywhite.

2. Collect passages which bear upon the theory of "Widders," as enunciated from time to time by Mr. Weller, senior.

3. "Laudibus arguitur vini vinosus."
What similar inference as to your author's appreciation of good cheer might be drawn from the various descriptions of festal entertainments which occur in the Pickwick Papers?

4. Shew how far the fundamental principles of the British Constitution are exhibited in the account of the Eatanswill election: and apply specially
(1) To the freedom of the *press*, as manifested by the local papers;
(2) To the freedom of *opinion*, as expressed in the language of the electors.

5. Can you assign any probable grounds for the popular representation of Mr. Pickwick under the figure of an "Aged Ram?"

6. Give a succinct account of the trial, Bardell v. Pickwick; and estimate the influence exercised upon the minds of the jurors by—
(1) The eloquence of Sergeant Buzfuz.
(2) The confusion of Mr. Winkle.
(3) The grammatical dogmatism of Mr. Weller, senior.
(4) The arrangement of Master Bardell's buttons.

7. Describe (1) the *practical*, (2) the *sentimental* method of love-making; and state their comparative efficacy as manifested in the cases of Mr. Alfred Jingle and Mr. Tracy Tupman respectively.

8. Contrast the private and public life of Mr. Weller, sen.;

and prove that his team comprised at least one "*grey mare*," which was "the *better horse*."

9. Can the fragments of poetry in the Pickwick papers be reduced to any system of classification? If so—assign to their respective classes

(1) The Ivy Green.
(2) The lines "To a frog," by Mrs. Leo Hunter.
(3) The Goblin's song.
(4) The Romance of Dick Turpin.
(5) The conclusion of Mr. Samuel Weller's love-letter.

10. "We won't go home till morning," &c.

How far is Dickens authorized in styling this composition "the national air"? State the case fully as at issue between this air and that of "God save the Queen"; and give the two first bars of both in full score.

11. Show the beneficial effects of brandy-and-water physically, ethically, and socially; and illustrate by reference to the experience of Mr. Pickwick.

State in round numbers how many glasses of this liquid Mr. Pickwick is recorded as having consumed.

12. Show the versatility of Sam Weller's genius as manifested—

(1) In the "leg of mutton swarry."
(2) In the kitchen of Mr. Nupkins.
(3) In abetting the loves of Mr. Nathaniel Winkle and Miss Arabella Allen.
(4) In his intercourse with his mother-in-law.

13. What data have we for supposing that the politics of Mr. A. Jingle were those of a Free-trader?

14. Compare the faculties of Medicine and Law as treated of by your author; and state how far they severally affected the fortunes of Mr. Pickwick.

15. Define "alley tor," "alleybi," "commoney," "killibeate," "tap," "have-his-carcase," "a rig," "a go," "reduced counsels," "mizzle," "twopenny rope," "small fire-arms," "flummoxed."

And explain—

(1) "Fruits is in, cats is out."

(2) "Dash my vescoat."

(3) "A reg'lar soft-headed, ink-red'lous turnip."

(4) "They're a twigging of you, Sir."

(5) "You're a amicably-disposed young man, Sir, I don't think."

IV.—CONFESSIONS OF HARRY LORREQUER: AND COOPER'S PILOT.

1. Account for Mr. Lorrequer's theatrical celebrity, and shew how far his success was influenced by the senior lieutenant in the character of Desdemona.

2. Who was Martin Hanegan, and who was his aunt? Examine the peculiar method adopted by the latter as an *arbitra bibendi.*

3. Examine the phenomena of sea-sickness presented by the case of Mrs. Mulrooney; and determine how far the *Steward* of the "Alert" may be regarded as an impartially selected specimen of his profession.

4. Give some account of Mr. Lorrequer's experience as a medical adviser; and investigate the mode of treatment employed by that gentleman in the cure of a "*steatotamous aneurism.*"

5. Discuss upon scientific principles the game of *Rouge et Noir* as played by Mr. O'Leary; and animadvert upon the additional chance of success afforded in his case by the possession of a black-thorn stick.

6. Determine the authorship of the opera of the Huguenots; and shew that the claims of Mr. Harry Lorrequer as opposed to those of Herr Meyerbeer have been unfairly neglected.

7. Give the dates of the commissions obtained by Mr. Lorrequer, and by the more distinguished members of "Our Mess" respectively. Illustrate from the Army List.

8. Who was the Pilot, and what were his wages per diem? State briefly the main points of difference between the Aristotelian and the Cooperian Pilot, as also between the Pilots of the Thames and those of the Mersey.

9. Give Col. Howard's theory of the British Constitution, especially in connection with the subject of Slavery; and estimate the degree in which it was affected by the "dark locks," and "arch mischief," of Miss Katherine Plowden.

10. Give a brief life of Tom Coffin, and investigate the degree of his relationship to Tom Bowling and Tom Tackle.

11. Was Mr. Boltrope justified in anticipating "the wear and tear of running-gear in shortening sail," in order that the women need not be "*'sterricky in squalls*"? Account (if possible) for the feminine propensity alluded to, and explain what is meant by a ship being "cluttered with she-cattle."

12. "He drinks nothing but the *elements—which is water stiffened with air.*" Examine this Cosmological Theory.

13. Describe briefly the Latitudinarian views promulgated by Mr. Boltrope: and apply specially to the two following instances:—

(1) The changing of shirts.

(2) The carrying of tobacco in the wrong cheek.

Determine with regard to the latter point *which* is the *wrong* cheek; and with regard to the former, whether the Master's *real* opinion was in favour of adjournment *sine die.*

14. "If you have not the arm of a patriot, you at least possess a most loyal imagination." Were these words *really* addressed to Miss Plowden by Lieutenant Griffith; and if so, in what terms would that gentleman have addressed the American Congress?

15. Do the characters of Messrs. Griffith and Barnstable throw any light upon the constitution of that important corps the *Horse-Marines*?

16. Describe the final interview between Tom Coffin and Dillon; and give the last "dying speech and confession" of the latter.

17. Explain, "Undertow," "Footing up a Reckoning," "A neap tide in his temper," "swallow-tailed bunting," "a pull at the halyards," "the lifts and braces of faith," "casting off the fasts of life," "moored in the lee side of a house;" and give some account of the Susan and Dorothy,—stating

(1) Whether she was *clincher* or *carver* built.

(2) Her tonnage (*burthen,* and *register.*)

(3) What accommodation she possessed for emigrants.

COMPOSITION.

1. Translate into the style of *Addison:*

"Conquests! Thousands. Don Bolaro Fizzgig. Grandee —only daughter—Donna Christina—splendid creature—loved me to distraction—jealous father—high-souled daughter—handsome Englishman—Donna Christina in despair—prussic acid—stomach pump in my portmanteau —operation performed—old Bolaro in exstacies—consent to our union—join hands and floods of tears—romantic story—very."

2. Translate into the style of *Dr. Johnson:*

"Poetry's unnat'ral; no man ever talked in poetry 'cept a beadle on boxin' day, or Warren's blackin', or Rowland's oil, or some o' them low fellows; never you let yourself down to talk poetry, my boy."

"Wot I like in that 'ere style of writin' is that there ain't no callin' names in it,—no Wenuses, nor nothin' o' that kind; wot's the good o' callin' a young 'ooman a Wenus or a angel, Sammy? You might jist as well call her a griffin, or a unicorn, or a king's arms at once, which is wery vell known to be a collection o' fabulous animals."

3. Translate into the style of *Mr. Sam Weller:*

"It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above

the horizon, decorating and cheering the elevated sphere she just began to move in; glittering like the morning star, full of life, and splendour, and joy. Oh! what a revolution! and what a heart must I have, to contemplate without emotion that elevation and that fall! Little did I dream, that when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leapt from their scabbards to avenge even a look that threatened her with insult."

CLASSMEN.

I.—HISTORY.

1. Analyze the *character*, and briefly trace the *career* of Mr. Gamp, as depicted in the notices of him by his widow; and enumerate the causes of the early extinction of their family.

2. "Thus have I loved as no man loved
"That hadn't wooden legs."

Where do these words occur?—Collect all the passages in the works of Dickens bearing on wooden legs; and shew that a common vein of feeling pervades them all.

3. Give some account of (1) the Court and Constitution of Pumpernickel, (2) of Bath in Mr. Pickwick's time, (3) of the Administration of Vauxhall in the time of Evelina and Cecilia, with any subsequent modifications therein: and explain the terms "Ranelagh"—a "ridotto"—a "drum"—as understood in the fashionable world of Madame D'Arblay's time.

4. Estimate, from the facts preserved respecting the domestic chaplains of Squire Western and the Marquis of Steyne, the extent of Ecclesiastical Power in their respective epochs; and shew how far the character of the Good Parson in Chaucer is reflected in (1) Parson Adams, (2) Parson Trulliber, (3) the clergymen of Miss Austen's novels.

5. Mark the progress of Society towards Philanthropy by comparing the tone (1) of the Novels of the present day with those of Fielding's time: (2) of the earlier and later works of Dickens.

6. Trace the course of the feud between Madame Duval and the Captain; distinguish the various shades of vulgarity

in the different members of the Branghton family; and state any rational remarks of Miss Larolles that occur to you.

7. What hopes of the perfectibility of the Negro Race may be founded (1) on the moral pocket hankerchers mentioned by Mr. Weller, (2) on Mrs. Jellyby's piano-forte-leg-factory and coffee-plantation, (3) on Mr. Slick's demonstration of their susceptibility of a high polish? Can Uncle Tom's high moral condition be fairly traced to any of these influences?

8. Give an outline of the constitution of the Island of Barataria, as designed by the Governor Sancho Pança; and shew that it satisfied all the conditions of a perfect Colonial system.

9. Point out the principal coincidences between the narratives of Gil Blas' initiation into *Madrid* life by the valets of the noblemen, and Mr. Sam Weller's introduction to *Bath* at the "Leg of Mutton Swarry;" and shew any shades of variation from the received flunkey type in Messrs. Morgan and Lightfoot, Scipio and Strap.

10. Compare the political careers and characters of Lord Oldborough and Audley Egerton; and give a succinct account of the Lansmere Election, specifying the events of each day, and the secret motives of the politicians concerned.

11. Give in chronological order an account of Uncle Jack's (Tibbets) various speculations, and their success.

12. Compare Parson Dale and Mr. Pickwick as whist-players, and give some account of the partners and antagonists of each.

13. "In the suspension of authority which terror produces in a family, the *lady's maid* usually usurps considerable power." On what occasion is this principle enunciated? and how far is such a generalization authorized by historical parallels?

14. Give some account of the prominent *literary* characters of My Novel and Pendennis: with a brief analysis of the table talk of Mr. Bungay's dinner-party.

15. Compare the various modes of *match-making* pursued, and the degrees of success attained, by (1) Lady Davenant;

(2) Mrs. Falconer; (3) Rowland Lester; (4) Mrs. Skewton; (5) Mrs. Primrose; (6) Emma Woodhouse.

16. What peculiar conditions of English Society may be supposed to have produced the "gentleman highwayman?"

Trace the history of this Institution from the time of Smollett to that of Bulwer; and determine how far the latter has adequately realized its character.

17. Specify the occasions and main circumstances of the several *imprisonments* of Captain Booth, and compare his prison experiences with those of Mr. Pickwick, Mr. Micawber, the Primrose family, Rawdon Crawley, and Captain Shandon.

18. Shew the bearing on the Physical History of Man of the details respecting *Giants and Dwarfs* recorded in the Curiosity Shop: and how far they assist the *rational* explanation proposed by some historical critics of the more marvellous incidents of "Jack the Giant-Killer," and the apologue in the Vicar of Wakefield.

19. Compare the pretensions of (1) Scott's Antiquary, (2) Dr. Primrose, (3) Dr. Strong, (4) Mr. Shandy, Sen., (5) Mr. Caxton, Sen.,—respectively to the character of the *man of learning*: and shew especially how far the *latter*, and the several interlocutors of his dialogues, may have been suggested by the parallel sketches of Sterne.

20. "Migrations from the blue bed to the brown." Trace the migrations (1) of the Human Family, (2) of the Family of the Vicar of Wakefield.

II.—PHILOSOPHY, AND HISTORY OF PHILOSOPHY, &c.

1. "*I don't know Nothink.*" How far does this famous apophthegm present a true parallel to the professions of universal ignorance made by Socrates? And how far may the conduct of the Athenians in expelling Diagoras be pleaded as a precedent for the perpetual injunctions to "move on" addressed to the boy Jo by the English Civil Power?

2. How far is the Socratic method of eliciting knowledge

sanctioned and developed in Mr. Shandy's Theory of the educational value of the Auxiliary verbs? And how far can the latter, in its proposed attainment of *intellectual results by mechanical process*, fairly claim the credit of having originated (1) Babbage's Calculating Machine, (2) the Latin-Verse-Mill or Eureka? Shew how the scholastic principles of *Logical Division*, and doctrine of *modality* of propositions admit of illustrations from Mr. Shandy's exposition of this subject.

3. Can the system of *Positive Philosophy* enunciated by Mr. Arthur Pendennis, (vol. ii. c. xxiii.) be regarded as expressing without qualification the author's own views? Give some account of Mr. Warrington's objections thereto: and shew whether Currer Bell properly belongs to the *Positive* School of Fiction.

4. Is Mr. Sam Weller's Philosophy adequately described as an *expansion* of the system of Mr. Weller sen.? Shew how far its more characteristic features may be due to the modifying influence (1) of early education, (2) of intercourse with Mr. Pickwick; and estimate the claims of Mark Tapley to be regarded as the founder of an *independent system* of Philosophy.

5. Give some account of the controversy on the *Law of Nature* between Square and Thwackum, with a notice of the circumstances in which it originated; trace the respective influences of these philosophers in forming the character of their pupil: and shew from the Vicar of Wakefield the widespread popularity of their systems.

6. Compare "the Leg of Mutton swarry" with the Banquet of Plato; and shew that the characters of Mr. John Smauker, and the gentleman in blue with leaden buttons are borrowed from those of Eryximachus and Phædrus respectively.

7. Give Berkeley's Theory of Vision, and shew its applicability—

(1) To the interview between Tom Smart and the arm-chair.

(2) "The illumination of short-sixes" got up for the special entertainment of Mr. Pecksniff.

(3) The "unparalleled appearance" which arrested the attention of the elderly scientific gentleman, and was by him referred to the agency of electricity.

8. Compare the Mrs. Harris of Sairy Gamp with the dæmon of Socrates; and shew that the incredulity of Mrs. Elizabeth Prig with regard to the former had its prototype in that of the Athenian judges.

9. "Is there a screw loose in the celestial bodies? that's Philosophy. Is there a screw loose in the terrestrial bodies? that's Philosophy." Can this be regarded as an exhaustive division of the sphere of Philosophy? Compare Aristotle's illustrations of *moral science* derived from the *Humbler Arts* with those adopted by Mr. Squeers.

10. How far does the *self-reliance* and *pride of Virtue* exhibited in the model heroes of Miss Edgeworth realize the Ideal perfection of Ancient *Stoicism*? Apply the moral deducible from the characters of Theodora Martindale, and Philip and Laura Edmonstone, to exhibit the defects of her system.

11. Compare the *Platonism* of Bulwer with the so-called *Cynicism* of Thackeray; and shew in which of the works of the former the Idealistic tendency is exaggerated into Mysticism; and how far the Sceptical method of the latter conducts to real and palpable results.

12. Distinguish between the faculties and sensibilities which are required—

(1) In the *Ethical* as distinct from the *Social* Novelist.

(2) In the Novelist who describes *Contemporary* society as distinct from the Novelist who realizes the past.

13. Examine the following twofold Division of the ordinary characters of Fiction:—

(1) *Ideals*—framed to embody a single principle (results of contemplation).

(2) *Studies*—transcribing the complex realities of actual life (results of observation).

And apply the Division in classifying the following creations

of your authors:—Squire Western—Mr. Dombey—Sancho—Mr. Bradshaw—Eugene Aram—Harriet Smith (in Emma)—Betsey Trotwood—Corporal Trim—Mr. Briggs (Cecilia)—Sir C. Grandison—Glaucus—Mr. Osborne, sen.—Guy Morville—M. Paul—Hortense Moore—St. Clair—Uncle Tom—Caleb Balderstone.

14. Trace the principles of the *Pythagorean brotherhood* as revived in the associated workmen of "Mary Barton," and the "Brick Lane Branch"; and shew particulars of identity (1) in the disuse of *animal food* among the former, (2) in the voluntary renunciation of *strong drinks* by the latter.

III.—ETHICS, &c.

1. State succinctly the leading principles of the Ethical systems of Dickens and Thackeray respectively. Point out the main *defects or shortcomings* of each, and shew how far the one may be regarded as the natural *corrective or complement* of the other.

2. Compare as to general ethical tone the Spanish proverbs of Sancho, and the Italian ones of Riccabocca; giving characteristic examples of each.

3. "W. Scott's morality is not in purple patches, ostentatiously obtrusive, but woven in through the very texture of the stuff." [Beauclerc, Miss Edgeworth's "Helen."]
Explain this assertion, and give detailed instances of its truth.

4. How far do (1) Mr. Delvile, sen., (2) Mr. Dombey, embody the *magnanimous* character of Aristotle's Ethics? and can we recognize in either the former or the latter more than an ideal and practically unattained standard of the virtue they embody?

5. Examine the allegation of *Eclecticism* made against the moral systems held respectively by Captain Cuttle and Dick Swiveller; shewing how far it is invalidated as regards the *former* by the indirect evidence of his practically consistent

conduct; as to the *latter*, by the predominance of Epicureanism in the social principles of his Philosophy.

6. "Sich is our religious feelins, and we *finds 'em answer*."—Under what circumstances was this said? give some account of the context; and shew whether or no the sentiment be in accordance with the doctrines of Aristotle and Butler as to the proper degree of weight due to motives of *Interest* in Morals. Trace the influence of Bunyan in modifying Mrs. Gamp's views on *Human Life:* and shew from the directions as to *supper* issued by her, the substantial identity of her belief and that of Aristotle as to the need of the appliances of *External Goods* to make up the Sum of Happiness.

7. What moral features appear inseparable from the *Ideal* Hero of Currer Bell, as arrived at by Abstraction from the three prominent male characters in Jane Eyre, Shirley, and Villette?

8. "Thackeray—the *Micaiah* of Modern Society." Explain and illustrate these words, with an analysis of the passage where they occur. Shew how the parallel bears upon the objections commonly urged against this writer as a moralist.

9. Illustrate the doctrine of *Distributive Justice* propounded by the Artful Dodger by a geometrical diagram after the manner of Aristotle.

10. Compare Plato and Goldsmith as to the mutual relations of the *Rational and Irrational* Elements of Human Nature; and shew especially how the allegory in the Phædrus is Anglicized in the attempted Journey of the Vicar's family to church.

11. May not the example of Gil Blas and Peregrine Pickle be held to have practically refuted the doctrine of the *Universality of Conscience*, asserted by Butler and others?

12. Estimate the value of the *Concrete Standards* of Excellence afforded respectively by Madame Beck and Rebecca Sharp. To which would you on the whole assign the palm of Moral and Intellectual Superiority?

13. Compare

(*a*) "Rum creeters is women." [Dirty-faced man.]

(*β*) "A perfectly honest woman, a woman who never flatters, who never manages, who never cajoles, who never conceals, ... what a monster would such a female be!" (Newcomes, No. 15.)

(*γ*) The position assigned by the Pythagoreans to τὸ θῆλυ in their co-ordinate series of goods.

And shew how far existing Ethical systems can be considered complete, without a *separate* analysis of the *Feminine Conscience*, or its *substitutes*.

14. Shew how far "*the Contemplative Life*" of Aristotle is reconcileable with the amenities of civilized existence; and determine the weight of Evidence on this point afforded by the opposite characters of "Good Mrs. Brown," and the Saga of Vesuvius.

15. Natur's a *holy thing*."

"Natur's a *rummun*."

Which of these propositions expresses the Aristotelian view?

Prove that the *Legal* and *Natural* Justice of this Philosopher became identical in the proceedings connected with the cases "Peebles v. Plainstanes," and "Jarndyce v. Jarndyce."

16. Discuss Aristotle's *Theory of Pleasure*; and determine how far it was consciously or unconsciously adopted by Roderick Random and Pelham. What degree of success was attained by each in his attempt to combine the Platonic and the Epicurean ideas of Pleasure?

IV.—LOGIC, &c.

1. Develope the following arguments, and shew the formal value of each when reduced to the Syllogistic form:

(*a*) One might know you was a man's inwention, by your disregardlessness of our feelins, you brute—

(β) The Doctors consider it doubtful whether he will ever recover the use of his legs which prevents his holding a pen. . . We were kimpelled to have him carried to the kitchen where he now lays. You will judge from this he has been brought very low. . . We went to Stratford in a post-chaise—it must have been a post-chaise for I recollect the driver had a green shade over his left eye. . .

(γ) He is now out of work and penniless; thinks it must be the porter, or the loss of his right hand; thinks if he had drank nothing but water, his fellow workman would very likely never have stuck a rusty needle into his hand, and so caused his accident. . . His second-hand wooden legs used to split and rot frequently: is persuaded their constitution was undermined by gin and water. Buys new legs now and drinks nothing but weak tea: attributes the wooden legs lasting twice as long solely to his temperate habits.

(δ) Every body was anxious to be in her family, for she moves in the first circles. Wax candles in the School-room! you may imagine how desirable.

(ε) The French love good eating: they are all gourmands —if their god is their belly, their cooks must be gentlemen; and forasmuch as the periwig maketh the man and the periwig-maker maketh the periwig; ergo, say the barbers, we shall rank higher still.

(ζ) The baker uses flour for the belly, and the barber for the head: and as the head is a more noble member than the belly, so is the barber nobler than the baker: for what's the belly without the head?

(η) The stars in their several spheres are content; at least I suppose so: then why not you, my wormy relatives?

(θ) "Wotever you're going to give me, you'd better give me all at once, becos I shan't be here when you come back, and the other boy won't deserve nothin, I know.

2. "All Taps is Wanity." Shew whether the *Opposition*

with which Mr. Weller sen. would meet this proposition would be in the *contradictory*, or *contrary* form.

3. Shew how *Simple Conversion* is exemplified by the Ladies of the Brick Lane Branch, and Mrs. Weller: and examine the assertion of Aldrich

convertitur EVA per ACCI.

Does this Conversion appear from Mrs. Stowe's account to have been *accidental*? or may we suppose a confused reference herein to Uncle Tom's "*catching* religion at a Camp Meeting?"

4. Is there any real difference between a *Predicable* and a *Predicament*? Illustrate your answers by an examination of the various Predicaments of Don Quixote and Sancho, shewing how far they may be referred to the Predicable of *Accident*.

5. "What am I to do? I can't get on him." [N. Winkle.] Examine this dilemma.

6. "Who are you, Fellow?"—"Cold Punch." Shew whether in this answer Mr. Pickwick manifested a due appreciation of the distinctions of "Interrogationes" as "factæ per *Quid*, *Quale*, and *Quale Quid*."

7. Distinguish Simple *Incomplex* and *Complex* Apprehension; the former as exhibited in Mr. Toots; the latter in Mr. Dick: shewing the relation of these faculties respectively to imagination (*φαντασία*), and illustrating your answer from Mr. Skimpole's mental constitution.

8. "Propositio non debet esse (1) *solœca* vel (2) *mutila*." Exemplify *offences* against the *first* caution by quotation from the Naval characters of Smollett (especially Trunnion and Morgan): against the *second*, from the after-supper speech of D. Copperfield, and from Corporal Bunting, passim.

9. Shew the use of *Nominal* Definition in the naming the minor characters of fiction: with a few select instances.

10. "*Opponi* dicuntur duæ, quæ . . . . . quantitate vel qualitate Vocis vel utrâque pugnant."

The following translation has been proposed for this difficult passage:

"Two women are said to be opposed, when they are fighting either with words of *more quantity than quality*, or with *both hands*."

Examine this; illustrating the first species of opposition referred to, by the dispute of Mrs. Gamp and Mrs. Prig; the second by the combat between Mrs. Honor and Miss Western's maid.

11. What is a *Singular* Proposition? Define, and illustrate by that made to Mr. Weller Sen., by the Election Committee respecting his coach-load of "Woters."

12. Illustrate the peculiar force of arguments in the Mood FERIO, when employed as the organon of their special science by the "Chicken" and the "Rottingdean Fibber."

V.—RHETORIC, POETICS, &c.

1. Illustrate respectively from the speeches of (1) Captain Bunsby, (2) Serjeant Buzfuz, (3) the All Muggleton Cricketers, the propriety and universality of the main laws and commonplaces laid down by Aristotle for Deliberative, Judicial, and Epideictic Oratory.

2. "I don't like him *because I don't*." Construct Special Canons for *Female Rhetoric*, with particular reference to the above type of Enthymeme. What advantage in point of irrefragability does it present over every other? Are (1) the absence of a Middle Term, (2) the Identity of Premiss and Conclusion, *essential* or *accidental* characteristics of Feminine Syllogism?

3. Trace minutely through its several stages the elaborate argument of Mrs. John Dashwood against her husband's intended pecuniary aid to his mother and sisters.

4. Define the limits of the legitimate use of the *Moral Maxim* by the Novelist; and shew whether Miss Edgeworth justly shares with Euripides and Joseph Surface the blame of exaggerated sententiousness.

5. Shew by a minute examination of both how far Sydney Smith's analysis of *Wit and Humour* is in accordance with Fielding's definitions and distinctions of the *Comic and Burlesque* in the Preface to Joseph Andrews. Is the account of "the Ridiculous" given by the latter an adequate one?

6. "With your guzzling *and your muzzling.*" Shew how far the Rhetoric of Mrs. Mc Stinger is here or elsewhere strengthened by compliance with Aristotle's Rules for Amplification. Does her frequent resort to the *Argumentum a Posteriori* to enforce her teaching confirm the hypothesis of her being a follower of the Stagyrite?

7. Are the *Similitudes* employed by Mr. Samuel Weller drawn mainly from Art or Nature? and are they in their application mainly Theoretical or Practical? Shew by examples their force, beauty, and appropriateness.

8. "*φιλοσοφώτερον ἡ ΠΟΙΗΣΙΣ ἱστορίας καὶ σπουδαιότερον.*" Shew from Nominal and Real Definitions of the terms employed that this principle legitimately comprehends Fiction in Novels as well as *Poetry* in the restricted sense.

9. Enumerate instances from your books where the Pathos of a passage either arises from or is heightened by the agency of any of the *brute creation*, and analyze the *source* of the emotion in these cases.

10. Compare with a view to ascertain the relative excellence of their authors as *pathetic* writers the death-scenes of (1) Clarissa Harlowe, (2) Ruth, (3) Paul Dombey, (4) Guy Morville, (5) Eva St. Clair, (6) Le Fevre.

11. "There is but one step *from Pathos to Bathos.*" [Pseudo-Napoleon.] Illustrate this axiom from some of the graver parts of Dickens. Can the reverse process be illustrated from Don Quixote?

12. Examine the claims of Ruth to rank with the Bride of Lammermoor as a specimen of the *Tragic School* of Fiction; and compare the authoress with Mrs. Stowe (1) as to the degree of *comic power* possessed by her; (2) in degree of judg-

ment shewn in *subordinating* it to the moral purpose of her works.

13. Give an analysis of Mr. Augustus Tomlinson's Treatise on *Style*, noting the principal parallelisms with Aristotle or Blair.

14. "The Great Secret of Eloquence is, to be *in earnest*." Apply this principle in forming a comparative estimate of the oratory of Rienzi and the Hon. Horatio Slumkey.

15. Suggest heads for a Treatise on the Rhetoric of *Conversation*; and shew how far the main *principles of taste* and the more important *rules* to be observed in the *Dialogue* of the Novelist may be deduced or confirmed from the practice of Miss Austen and the Authoress of the Heir of Redclyffe; illustrating the main faults to be avoided from any of your other books.

16. Compare the Oratory of Mr. Pecksniff with that of Mr. Micawber; estimating the value respectively of the *Persuasive-force of Moral Character* (ἠθικὴ πίστις) in the former, and the perfect *Mastery of Stage-effect* (ὑπόκρισις) in the latter.

17. Illustrate the laws of *Metaphor* from the following:—

"What are we but coaches? some of us are slow coaches: some of us are fast coaches: our passions are the horses; and rampant animals too! and Virtue is the drag: we start from the Mother's Arms, and we run to the Dust Shovel."

And cite *parallels* from the metaphorical account of Mrs. Weller's decease.

VI.—CRITICISM, &c.

1. Assign the following expressions to their respective authors, correcting the text where necessary, and with some notice of the context:

(α) "A vaggin load o' monkeys with their tails burnt off."

(β) "Aye, aye, blacky, growl away, blacky, makes no odds."

(γ) "Suppose we all have a little gruel."

(δ) " The foolish fat scullion herself, who was scouring a fish-kettle."

(ε.) " Draw a moist pen slick thro' everything and begin afresh."

(ζ) " She's a dodging about among the prime bits with a fork, and eatin' of 'em."

(η) " There's no What-you-may-call but Thingummy, and What's-his-names's his prophet."

(θ) " When an estate comes to be entailed, there's no knowing how it will go."

(ι) " A porpuss-faced swab."

(κ) " They're nae that common herrings neither, but real melters."

(λ) " By the living Jingo."

(μ) " I am tempted to think that to be despised by her sex is a very great compliment to a woman."

(ν) " Fashion, like Venus' girdle, can beautify any girl, let her be ever so ugly."

(π) " There is no word in the language expresses so little endearment as the word 'dear.' "

(ρ) " A great, black, bull-nigger."

(σ) " My Jem was as steady as—as Lucifer, and he were an angel, you know."

(τ) " Delicate health is a blessing to some people—excuses them from doing anything for anybody."

2. " How could I possibly, my dear E., join your manly vigorous sketches on to a *little bit of ivory two inches wide,* on which I work with a *brush so fine* as to produce little effect after much labour?" [Miss Austen, to a friend charging her with plagiarism.]

Comment on the above metaphorical description of this authoress's style, and illustrate by the characters of Catherine Morland or Fanny Price; and characterize the style of Scott by an extension of the metaphor from pictorial art.

3. Point out the artistic merits of the characters of Love-

lace, and Lady G. (in "Grandison"), and examine the judgment pronounced on Richardson in the "Lectures on English Humourists."

4. Give a comparative estimate of the characters of Diana Vernon and Shirley Keeldar (1) objectively considered, (2) as creations of the Novelist.

5. Point out any general affinities

(α) between the *Humour* of Madame D'Arblay and Dickens: examining for this purpose the characters of Mr. Briggs or Delvile Sen., Mr. Skimpole or Mrs. Jellyby;—

(β) between the *Wit* of Miss Austen and the authoress of the "Heir of Redclyffe": examining the characters of Mr. Woodhouse, Lydia Bennet, Mr. Edmonstone, and Mr. Moss, Jun.;

or others which occur to you in preference.

6. Compare in point of *distinctness* of delineation and *truthfulness* to nature the characters of George Osborne and Arthur Martindale; and mark features in each that specially *identify* them as the production of their respective authors; and apply the same treatment to those of Blifil, and Uriah Heep.

7. How far does the strategic science of Uncle Toby appear to illustrate the operations before Sebastopol? Indicate briefly the artistic merits of his character, with those of La Fleur and Tristram's father.

8. Prove Currer Bell a *Female* writer by the internal evidence of her works; and exemplify the strong *individuality* of her characters. How far do her peculiar merits seem to have been enhanced by a comparatively *narrow sphere* of observation, and consequently enlarged development of the faculty and habit of *analysis?*

9. Note the characteristic difference as works of art between (1) Majors Pendennis and Bagstock: (2) Mrs. Allen and Mrs. Nickleby.

10. Apply the Wolfian principles of Criticism to establish the spuriousness of the last chapter of Chuzzlewit, and the first four of Humphrey's Clock.

11. Can anything be traced in the writings of Thackeray analagous to the "Epic Common-place" of Homer?

12. Shew by critical investigation that the *monolithic inscription* brought to light by the Pickwick Club is probably to be referred to the *Era of Christian Druidism* lately invented by Mr. Herbert; and refute the popular interpretation connecting it with Mr. William Stumps.

13. "*Tittlebat.*" Examine the speculations of Grotefend, Aufrecht, and Muller, respecting this mysterious word; and shew whether the alleged collateral forms "stickleback," "prickleback," rest on adequate anthority; and if so, whether they are to be regarded as prior in time and nearer to the radical form.

14. Shew from a critical examination of the efforts of *Modern* Commentators to correct the following passage, whether Bentley was hasty in declaring it "locum desperatum nec sano critico attingendum, et pro arbitrio lectoris aut devorandum integrum aut evomendum":

"Deer Creeter.—As you are the animable hopjack of my contemplayshins, your aydear is infernally skimming before my keymerycal fansee, when Murfy sends his puppies to the heys of slipping mortals; and when Febus shines from his merry dying throne; whereupon I shall canseeif old time has lost his pinners, as also cubit his harrows, until thou enjoy sweet propose in the loafseek harms of thy very faithfool to commend,

Clayrender."

VII.—ORIGINAL COMPOSITION.

A.—*English Verse:*

1. An Anacreontic Ode, supposed to be suggested to Mr. Tupman by the joint charms of Miss Betsey Trotwood and a bottle of old crusted port.

2. An Elegy or Epitaph, on Little Nell, in the style of Pope.

B.—*English Prose:*

1. A Dialogue between Mrs. Gamp, Mr. Chillip, and Bob Sawyer, to settle the terms on which Mr. Gamp's remains should be made over to the two latter (Students walking "Barklemy's" Hospital) for the benefit of science.

2. A Letter, from Sam Weller to Mary the Housemaid, written under the influence of jealousy of the supposed rivalry of the Fat Boy.

C.—*Essay.*

Does the History of Prose Fiction up to the present time afford any grounds for conceiving its course to be subject to a Law of recurrence in a Cycle?

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